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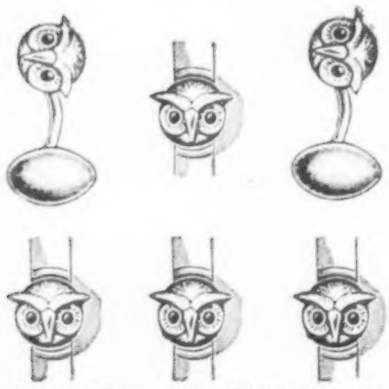

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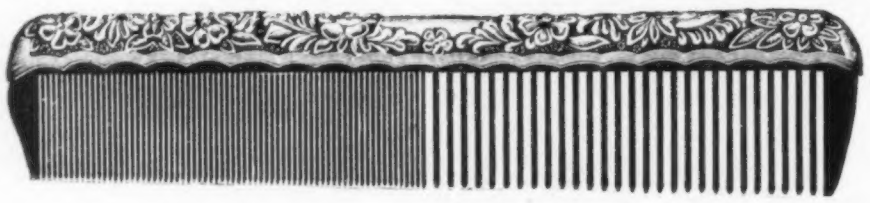

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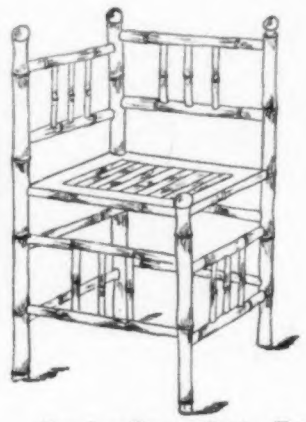

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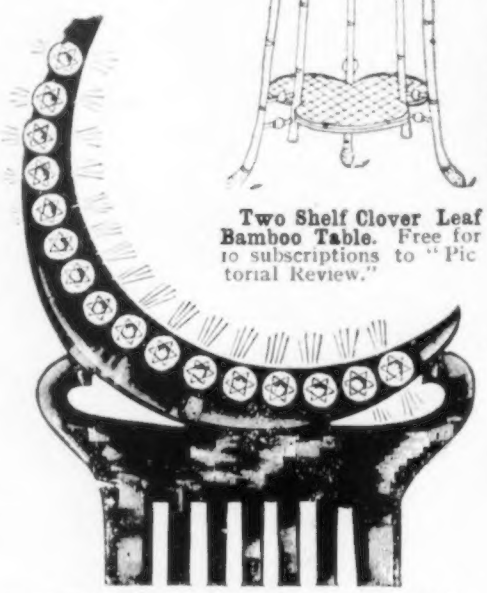

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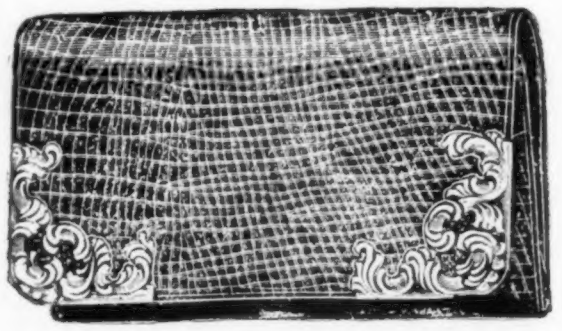

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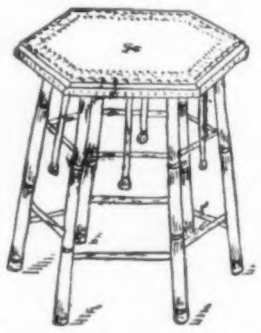

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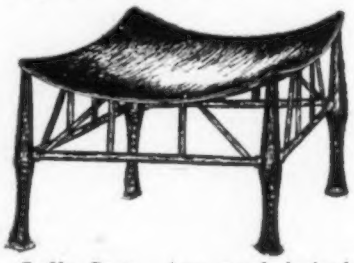

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Fashion Chat

By Comtesse Chiffon

WITH midsummer heat upon us it is a little hard to bring one's mind to the serious business of chronicling the passing caprices of Dame Fashion.

Naturally it is the summer gown that first attracts our attention. It is a marvel with its embroideries, its laces, its many and varied trimmings. The plaited skirt is almost universal. One sees it in all fabrics from the sheerest lawn to piqué, canvas and light weight woolens. Often it is further trimmed with incrustations of lace upon the stitched plaits, and ruffles and flounces are a matter of course. The most popular waist is the bolero cut off at the waist line or a waist producing the bolero effect by the fall of the bloused portion which is caught in at the waist by a belt.

All trimmings have narrow ribbons introduced into their composition. These are either moire or velvet. Fancy designs in taffetas, dotted effects in velvet, rosettes of ribbon and lace are used wherever they can possibly be put.

Taffetas is the most important material of the season. All the great French couturiers are turning out marvels in it; long straight coats of beige taffetas have replaced the covert coat of heavy cloth, other long coats of Empire design are richly trimmed with velvet and used when driving even in hot weather. It is safe to say that with the first approach of cool weather these coats will achieve unbounded popularity.

The general tendency of the style is toward those in favor during the second Empire. The simple sleeves with the full cuffs of soft mousseline, the long taffetas coats trimmed with black velvet are all in the style of the Empire or the Restoration. The exception to this is the short bolero with its revers and its many tuckings. This, however, is undergoing a pronounced change. It has been found that it rides up and refuses to remain in position with its short back in no way attached to the body of the dress and the result is that many of the new gowns have the bolero firmly fastened to the waist and forming part of it in the back, where it is rounded or shaped in many fanciful ways, the edges richly trimmed with applications of passementerie.

For evening wear, except for débutantes, women cling to the rich silks and satins that have had so long a season of repose. Despite every effort of the great dressmakers to cause the adoption of the frou-frou class of fabrics for evening wear they have not succeeded. Satin, brocade, and kindred materials remain the favorites even for dancing costumes. The rich soft folds have an attraction which cannot be resisted. They certainly have a beauty of line which is unsurpassed for elegance and simplicity. The only trimmings used on them are a few yards of old lace emerging from the décolleté and held by jeweled clasps.

Quite the reverse is the style for home wear, when receiving one's friends in an informal fashion. Here there cannot be too much frou-frou. Linens and muslins, plaited, ruffled, trimmed with miles of lace, with embroideries, incrustations, etc., lined with other muslins, these are the rage. And for them the fichu remains ever a favorite adornment. Voluminous jabots and big belts fastened with large buttons will trim all simple toilettes of taffetas and surah for wear at garden parties and little dinners at restaurants.

The straight front corset has caused quite a change in the adjustment of the waist. It is no longer possible to wear a round waist or, in fact, any which goes in under the bust. A straight line from the bust to a point several inches below the waist line is de rigueur for the front of the corsage. This gives a very pretty effect, making the waist look very round and small, the bust seem larger and the stomach flat. The many women who have too small a bust will find it necessary to have some artificial assistance in obtaining the beautiful form desired, but we advise them not under any circumstances to use padding. There are many contrivances which are properly shaped and which do not press upon the person which are far better and entirely harmless. These can be resorted to while gymnastics are doing the work of natural development.

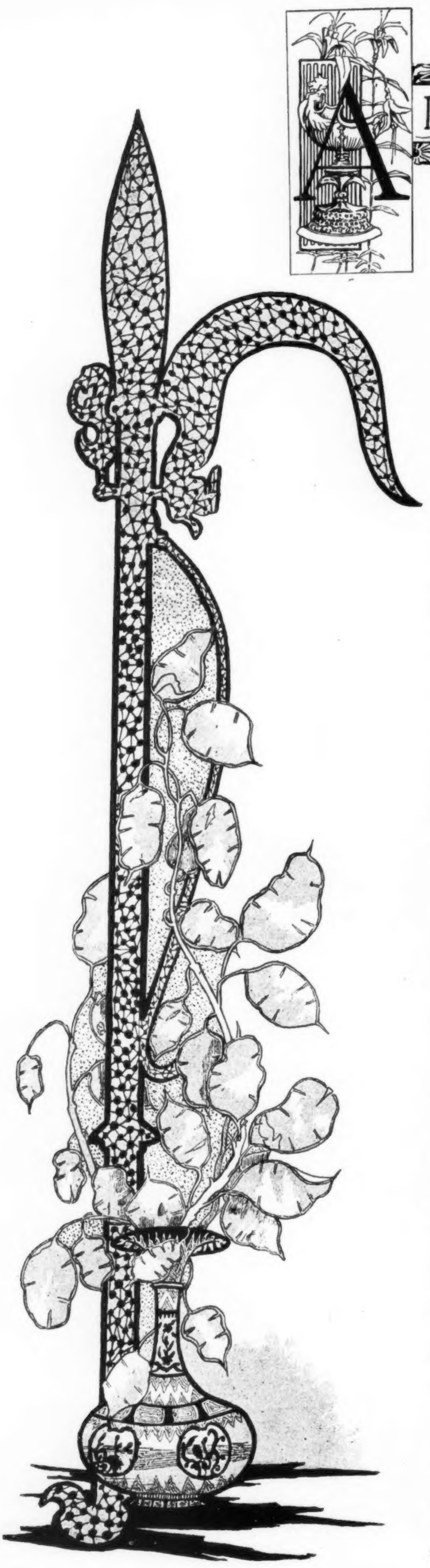
A natural result of the freedom of movement which woman has become accustomed to with the low corset and the short skirt is a marked change in the tailor-made garment. It will fit as closely as ever, but even more perfectly. The shoulders will be enlarged so as to have a fine free effect, and the basque will be banished as it is very ungraceful with the present hip movement resulting from the latest shape of the corset. En revanche, the style of the costume, will be more severe and military than ever before. Black and blue will be pronounced favorites for color and braiding in military style will be favored. Nattiness will be the most marked feature of the tailor-made gown, and this will extend even to the coiffure which is already much more simple than ever before, crimps and frizzes being out of favor and only a little fluff in front being considered correct.

Not even in the tailor skirt will the habit back be worn. It is as dead as a thing well can be, and when seen looks antiquated and ungraceful. There is, however, a wide selection in the line of skirts. Perhaps the favorite model will have the back in a double underlaid box plait, which produces the effect of a box-plait in the middle with a small fan plait on each side of it; the box-plait itself is less worn than formerly, but it is by no means out of date, even the fourreau of last season is still used, but much modified. The clinging effect is not cultivated; it was not graceful at any time, nor was it ever comfortable, and woman has become so sensible in this latter nineteenth century that she declines to see the beauty of discomfort.

A decided novelty and one which it is safe to say will not be adopted by everybody is the princess plastron. This is an ornamental piece for the front of the waist cut in one piece with the front gore of the skirt. It may be pushed in a little like the gathers at the base of an apron bib and held by bow or buckle, but the fact that it is in one with the skirt must not for an instant be concealed. Naturally this necessitates the use of a second piece for the waist as the plastron is more ornamental than useful.

The new sleeves give a real touch of novelty to costumes. They are not as tight as they have been, although many close fitting models are still seen. The very newest have a few plaits at the shoulder, and the great majority end at the elbow. Where they do not they are finished with a turn back cuff just as the elbow sleeves are. This cuff is called by many names, but whatever it may be it is the thing. The bouffant effect below the elbow where the little cuff is placed is very pretty in light materials, for instance, foulard, and even in plain cloth if soft silk or very rich lace be used.

One of the new color combinations is black and white. "New!" you exclaim, "why, it has been in style all summer." Yes, it has, but there is a new way of handling even what is not distinctly a novelty. The thing now is to have medallions of white let into black costumes. The white is sure to attract attention, and so the designs must be very handsome from every point of view, quality and workmanship and mode of use.



A BUSINESS ARRANGEMENT

THERE was a dead silence as the lawyer's clear, official tones ceased, and he glanced round at the company assembled in the spacious library—an ominous silence, the calm before the storm; and in another moment the storm burst.

"It is abominable!" cried Mrs. Carsten, with a fierce energy that accorded ill with her handsome mourning robes. "The will must be contested; Mr. Morton was certainly mad when he made it."

"You would find it impossible to prove that assertion, Mrs. Carsten," said the lawyer, coldly. "We will grant that the late Mr. Morton was eccentric, but he was as sane as you or I; and as there is no direct heir, he had a perfect right to leave his personal property as he wished."

"And he has left it to his secretary and his typewriter, on a condition that was doubtless arranged beforehand. A pretty state of affairs!" cried Mrs. Carsten furiously.

A girl, neatly but plainly dressed in black, who had been sitting in a distant corner, listening with a pale, distressed face while the curious will was read, started up at these words and confronted the irate matron. She was a very pretty girl, evidently a lady. The color had fled from her cheeks and lips, and her big gray eyes were full of tears; but she held her slight figure proudly erect, and spoke distinctly, though her voice was tremulous with indignation.

"You are wrong, Mrs. Carsten! The condition was not arranged beforehand, and it will never be fulfilled!"

"Indeed!" sneered Mrs. Carsten, with a glance of withering contempt. "And, pray, what does the other interested person say? Is Mr.—er—Trainor also willing to let this superb legacy revert to the state?"

Every one, except the poor, agitated girl, turned expectantly towards the secretary, Richard Trainor, who stood near Mr. Dutton; but his fine face wore an inscrutable expression.

"The terms of the will have surprised me as much as any one, but I think it will be better to discuss the matter in private," he said calmly. "Do you agree with me, Mr. Dutton?"

"Certainly, certainly," assented the lawyer. "There is no hurry; you have six months in which to make up your minds."

"Mine is made up," murmured Irene Winters, who was making brave efforts to restrain her tears. "Mr. Dutton, I don't think my presence is required here any longer."

Bowing slightly to the lawyer, and ignoring Mrs. Carsten, Irene walked to the door. Dick Trainor sprang forward to open it, and looked at her eagerly, earnestly; but she passed him with averted face.

A minute or two afterwards Mrs. Carsten and the others departed, the former tossing her head indignantly, and enunciating disjointed remarks concerning "scheming upstarts" and "doting old fools," while the rest of the company discussed in subdued tones the strange freak that had led the late Mr. Morton to leave fifty thousand a year to his secretary, Richard Trainor, and his typewriter, Irene Winters, on the sole condition that they became man and wife within six months of the testator's decease.

Mr. Dutton held a brief consultation with Richard Trainor and then he sent a message by a servant asking Miss Winters if she was able to see him. She received him in the pretty sitting-room that had been hers since she entered the service of her late employer.

"Dear Mr. Dutton, this is terrible," Irene said as she rose to meet the lawyer. "Mr. Morton was always like a father to me. I'm sure he loved me as a daughter! What could have induced him to lay this—this humiliation on me?"

"I don't quite see where the humiliation comes in, my dear young lady," responded the lawyer, with a kindly twinkle in his eyes. "If Mr. Morton loved you as a daughter—and he did—he loved Dick Trainor as a son. Latterly it was the dearest wish of his life that you two might be married. Now, come, my dear Miss Winters, think it over quietly. I have known Dick Trainor since he was a boy, and know him for a true gentleman in every sense of the word, a worthy descendant of an ancient and honorable line, a husband any woman might be proud of; while, on the other hand—well, I can only say that if I had been Dick's age, I should have envied his good fortune—the personal, not the financial, part of it," he concluded with a gallant little bow.

The ghost of a smile flitted over Irene's wan face.

"Ah, *you* would have been different, Mr. Dutton," she said graciously. "But my mind is made up; I will have nothing to do with this scheme—it is hateful to me."

"Well, well," rejoined Dutton good humoredly, "I'm not going to try and influence you in any way; after all, it rests between the two of you. But I think you ought to give Mr. Trainor an opportunity of—shall we say, stating his view of the case?"

Irene hesitated for a moment, and then answered, "You are right. I will see him now, if you will send him to me. The sooner it is over the better."

Left alone, Irene paced the room restlessly.

"I will not be bought and sold like a bale of goods," she murmured passionately. "If he had cared for me it would have been so different—but now——"

She paused by the window and stood looking out with affected nonchalance as Dick entered the room. He advanced as far as the table, and then stopped, looking at the slight figure standing so haughtily aloof, and the defiant poise of the shapely head.

"This is a very ridiculous and embarrassing affair," Irene said coldly, finding that she was expected to speak first; but she did not turn her head, and the remark really might have been addressed to the birds outside.

"Embarrassing? Yes," he assented lamely.

"You heard my decision in the library just now?" Irene continued, still addressing herself to the window pane. "It is impossible that the conditions can be fulfilled."

A spasm as of pain crossed his handsome face, but his voice was calm and steady as he replied:

"Yes, it seems rather impossible; but is it not a pity that Mr. Morton's generous intention should be frustrated—that practically no one should benefit by his magnificent bequest?"

Irene turned at last, and faced him with flashing eyes.

"What do you mean?" she demanded haughtily.

He drew a step nearer to her, and spoke earnestly and impressively.

"Miss Winters, you, like myself, know what poverty is. You have told me what your life was before you obtained the position our late benefactor offered you. Are you willing to return to that life? To sit at a desk all day, and go home at night to a lonely, cheerless room?—perhaps to want work and not know where your next meal was to come from? Forgive me if I speak plainly; you know I speak truth."

"Yes, I know; but I say again I would rather—a thousand times rather—go back to that wretched life; I would rather starve than fulfil the conditions of this hateful will!"

"But you forget," he persisted. "You are not the only person concerned. I am equally interested in the matter."

"You!"

Most men would have winced under the scorn, the utter contempt conveyed in the monosyllable; but Dick Trainor met her glance steadily. His face was pale and sad, but it expressed no shame.

"I propose that we should fulfil the terms of the will—no, pray hear me out—as a mere business arrangement. If you will honor me by going through the marriage ceremony with me I swear to relieve you of my hateful presence that same hour. Instead of earning a precarious ten or twelve dollars a week, you will be absolute mistress of twenty-five thousand dollars a year. Think what that means, Miss Winters, ere you give your decision. Think of the good you can do to others with such means at your disposal, before you come to a hasty decision."

He had touched the right spot. During the last minute or so Irene had been sweeping up and down the room with the mien of an outraged queen, endeavoring to master her almost uncontrollable indignation.

She paused again at her former post at the window, and remained for a minute in silence.

"Very well," she said at last, in a hard, constrained voice. "I accept your terms, Mr. Trainor. The details can be arranged at leisure, I presume? I—I need not detain you any longer."

She bent that haughty little head ever so slightly, and taking this as a sign of dismissal he went sadly away; whereupon Irene sank down on the window seat and cried as though her heart would break.

The business arrangement was concluded in due course at a magistrate's office, for both bride and bridegroom tacitly shrank from the mockery of a religious ceremony.

Irene maintained her attitude of proud reserve, and parted from her husband—in name only—without betraying the slightest emotion. Soon afterwards she went abroad under the chaperonage of a widowed gentlewoman, a friend of her early poverty-stricken days. They traveled on the Continent for some time, then, as the winter came on, they drifted to Madeira, and thence back to Nice.

"I shall assume my own name," she said to her complacent chaperon, to whom her word was law. "If I have to be Mrs. Trainor in America I shall be Irene Winters in Europe."

Of Dick Trainor she had seen nothing since the morning when they parted.

On one delicious evening in December she sat on the verandah of the hotel gazing wistfully out over the sea. She was alone, for Mrs. Peterson was enjoying a post-prandial nap in the drawing-room.

She did not perceive a tall figure approaching her in the moonlight, and started when the newcomer, Colonel Randolph, a recent arrival at the hotel, halted beside her chair, and spoke to her.

"A delightful night, isn't it, Miss Winters? I don't know who would winter in England when they could come out here to this sort of thing."

Irene murmured something polite and incoherent, for the colonel was a grizzled old veteran, and did not interest her particularly.

"There's no accounting for tastes," continued the colonel cheerfully. "Now I know a fellow who might have come out with me, but who prefers to work himself to death in London. Dick Trainor always was an obstinate young dog."

"Dick Trainor!" gasped Irene.

"Yes; do you know him?"

"I know his name," she murmured.

"Ah, possibly you have heard the story about him; most ladies love a bit of romance. No? Well, Dick Trainor—may I smoke? Thanks!—as I was saying, Trainor—he's the son of my best friend, God bless him; he was shot down by my side at——"

"Yes, yes," Irene interrupted urgently; "but what about—oh, you said he was working himself to death."

"Dick? Well, yes, something like it. You see, after he took his degree at Harvard he became secretary to an eccentric old man, who died and left him a pot of money on condition he married a little typewriting girl, and shared the spoil with her."

"Well?" breathed Irene.

"The girl hated him, though he's a decent lad enough; but ladies—well, well, we won't go into that—anyhow, Dick persuaded her to go through a form of marriage, promising to take himself off immediately afterwards. So the girl went gaily off with her fine income, but Dick refused to touch a penny of his. He left America and is now in London, living in wretched rooms in a poky street off the Strand, 48 Strafford street, top floor, poor beggar, trying to keep body and soul together by doing hack literary work. You see, he acted entirely in the girl's interest throughout, and this is where the romantic part comes in—he was in love with her all the time, and is breaking his heart about it. Good heavens! are you ill, Miss Winters?"

"No, no, only I—I must go in. It's—it's getting cold."

"Well, shall I see you in the morning to arrange the picnic?"

"No. I—I'm afraid I sha'n't be able to go. We—we start for England to-morrow. Good-night, Colonel Randolph."

And the agitated girl went in, while the colonel chuckled audibly as he lighted a fresh cigar.

"That's the girl, right enough; I felt sure of it. Now I hope the young fools will leave off playing at cross purposes, and take the goods the gods provide."

* * * * * * * *

"Fog and frost—ugh! the regular London Christmas," murmured Dick Trainor with a shiver as he looked at the window, obscured from without as with a murky yellow curtain, and then, turning to the table, drew a manuscript wearily towards him.

"Come in," he cried, in response to a timid knock. "Well, what is it?"

He turned his head, and then started up with a cry.

"Irene! No, it cannot be!"

"Yes, yes, indeed," murmured the girl, who came towards him with outstretched hands. "It is I. Dick, dear Dick, I have been so unhappy. I never knew—I never dreamed until Colonel Randolph told me, and then I came to find you. Dick, is it true? Do you—do you love me?"

He took the beseeching hands in his and drew her to him.

"I have loved you all the time," he said hoarsely. "And you——?"

"And I've loved you," she sobbed; "only—only I thought you didn't care, and I was so angry, so ashamed——"

But Dick stopped the confession in an eminently satisfactory manner.

"And we'll go back to Nice for our honeymoon, and find the dear old colonel and tell him all about it, won't we, Dick?" said Irene some half hour afterwards.

"So we will, darling; but what about my publisher?"

"Oh, bother your publisher; you'll have to disappoint him. After all, there's nothing between you but—well, just a business arrangement!"

✂ ✂ ✂

LOVE IN INNOCENCE.

I.

Love looked in a blushing dimple
All on a maiden's cheek;
Love, the maiden dreamed was simple—
A pretty fool and weak.

II.

And she laughed, "Love comes with calling,
All at a maiden's will";
Cupid in the dimple falling,
Did wiser thoughts instil.

III.

Soon her modest heart did wrestle
All with its passion's flush;
Still the roguish god did nestle
Deep in the dimpled blush.

IV.

Then she learned to love and trifle
All with the rogue in play;
And the sportive elf did rifle
Her foolish heart away.

CHARLES LUSTED.

DRESSY AFTERNOON GOWNS.

(*Described on page 7.*)

LADIES' PROMENADE GOWNS.
(Described on this page.)

DRESSY AFTERNOON GOWNS.

(Illustrated on page 6.)

No. 91. Afternoon gown of white canvas, tucked yoke, broad band of insertion at the lower edge; tucked sleeve with cap effect, piece skirt trimmed with a broad band of insertion above shaped flounces.

Price of waist and skirt patterns twenty cents each.

No. 92. Piqué dress, yoke of horizontal tucking and insertion, outlined by shaped bertha of piqué, lower portion of bodice and entire sleeve tucked vertically. Tunic skirt, breadths outlined by tucks and insertion, edged with narrow accordion plaited ruffle over deep accordion plaiting of underskirt.

Price of waist and skirt patterns twenty cents each.

No. 93. Dressy toilette of white; the yoke is of tucking and insertion, and over the full lower bodice is an embroidered bolero closed on the left side with bows and buckles, sleeves of tucking and lace edging. Piece skirt trimmed with broad band of embroidery above shaped flounce and ruffles.

Price of waist and skirt patterns twenty cents each.

LADIES' PROMENADE GOWNS.

(Illustrated on this page.)

No. 94. Gown of beige foulard, fancy Eton with rounded revers faced with brown satin, Paquin sleeve, with satin cuff, lower sleeve and vest of cream lace. Tunic skirt, lower flounce plaited half its depth, tunic fitted by shallow stitched plaits around hips.

Patterns of jacket and skirt twenty cents each.

No. 95. White flannel skirt in-pieces plaited to knee depth at sides, front and back plain. Eton of red taffetas with large collar of plaited white taffetas; tight sleeve with plaited, turnback cuff. Worn with a white shirt waist and black tie.

Patterns of jacket and skirt twenty cents each.

LADIES' FOULARD DRESSES.

(Illustrated on page 12.)

No. 106. Charming toilette of cream color, corsage cut from tucked foulard, with bolero draped in fichu effect in front; sleeves with lace edged cap. Straight-piece skirt shirred all around at the hips.

Patterns of waist and skirt twenty cents each.

No. 107. Blue polka dot foulard. Corsage with draped vest and bands of insertion which cross in the back; Paquin sleeve, lower portion of vest material, piece skirt fullness in small plaits around waist line.

Patterns of waist and skirt twenty cents each.

"Now, boys, please tell me what is total darkness."

A little boy put up his hand and said, "Please, sir, I know what total darkness is."

"Well, what is it?"

"Total darkness is a black man down a dark cellar chasing a black cat."

"Isn't it awfully difficult," asked the interested young lady, "to find new ideas for your plays?"

"I don't know," replied the successful playwright; "I have never tried it."

As yet it is undetermined which is the worse—the man who can sing and won't, or the man who can't sing and will.

LADIES' RECEPTION GOWNS.

(Illustrated on this page.)

No. 96.—Charming costume of pale blue surah and black lace. Bodice plaited, décolletage outlined with insertion, fancy garniture and sleeve of lace, sleeve cap of plaited surah. Skirt laid in plaits with tunic effect over accordion plaited ruffle headed with lace. The patterns of this waist and skirt cost twenty cents each.

No. 97.—Dressy gown of jet and chenille dotted net. Yoke very full, outlined with band of satin and lace ruffle, sleeve displaying shoulder. Full skirt with deep, shaped lace ruffle. The patterns of this waist and skirt cost twenty cents each.

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LADIES' RECEPTION GOWNS.

(Described on this page.)

LADIES' RECEPTION GOWNS.

(Illustrated on this page.)

No. 98. — Dressy costume, Louis XVI style, of Nile green taffetas and cream renaissance lace. Yoke, plastron and sleeve of lace, cavalier cuff of same. Front panel of skirt and double flounces of lace. The patterns of this waist and skirt cost twenty cents each.

No. 99.—Reception dress of pink satin and ivory lace. Waist with tucked bolero effect outlined with lace, lace collar, tucked elbow sleeve. Skirt tucked in groups, lace insertion at lower edge. The patterns of this waist and skirt cost twenty cents each.

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LADIES' RECEPTION GOWNS.

(Described on this page.)

LADIES' SHIRT WAISTS.

(*Illustrated on this page.*)

No. 100. Pretty shirt waist of plaid French gingham. The back is arranged with two side plaits and the front, which has no collar, crosses over to one side and is gathered top and bottom. The sleeves are of the bishop model with a frill at the wrist.

The pattern costs twenty cents.

No. 101. Charming model for linene, piqué or other material with considerable body. It is corded vertically and trimmed at the neck with a large collar opening over a tucked chemisette. The sleeve is also tucked and finished at the wrist with a narrow cuff.

The pattern of this waist costs twenty cents.

No. 102. The simplest of models and one of the prettiest. The right side crosses over the left fastening a slight distance below the line of the shoulder with three straps. The back is plain except for a shaped band of insertion continuing over from the front. The sleeves are quite loose ending in a narrow cuff.

The pattern of this waist costs twenty cents.

LADIES' PROMENADE TOILETTES.

(*Illustrated on page* 13.)

No. 108. Charming street dress of beige canvas. Waist the sailor blouse style, with a large fancy collar and a tucked chemisette. Skirt plain in front and boxplaited at the sides; back in double fan plait.

The patterns of this waist and skirt cost twenty cents each.

No. 109. White brilliantine gown trimmed with straps of dark blue taffetas. Over a silk shirt-waist is a blouse jacket not quite closing, cut away in rounded outline at the top, where a sailor collar extends from just below the shoulders backward across them. Two straps also trim the blouse. The sleeve stops at the elbow in a turn back cuff below which protrudes the sleeve of the shirt. The skirt has a plain front, the sides and back having a graduated flounce added to them at about knee depth. A strap of taffetas forms a heading and two other straps are placed above it. The back is laid in an inverted box plait.

The pattern of this waist and skirt cost twenty cents each.

No. 110. Walking costume for lady or young girl. The waist is slightly bloused having a yoke trimmed with braid and finished with straps round its lower outline. A plastron adorns the front. The skirt is in six gores and has also a circular flounce added to it.

The patterns of this waist and skirt cost twenty cents each.

LADIES' SHIRT-WAISTS

(*Described on this page.*)

CHILDREN'S DRESSES.

(*Illustrated on pages* 14 *and* 15.)

No. 111. Plain pink lawn. Skirt entirely untrimmed; waist arranged for guimpe and sleeves; fancy pointed bertha trimmed with rows of narrow velvet ribbon and edged with lace.

The pattern of this dress costs twenty cents.

No. 112. Pale green organdie; skirt with three rows of cream valenciennes insertion and narrow ruffle edged with valenciennes. Full waist with tiny bolero in front trimmed with two insertions of cream valenciennes; bertha and sleeve puff edged with the same lace.

The pattern of this dress costs twenty cents.

No. 113. Girls' dress with full pointed yoke over which the left front joins the right on one side with considerable fullness. Plain full skirt trimmed with straps of lace.

The pattern of this dress costs twenty cents.

No. 114. Dress of figured silk; deep yoke all over lace extending in deep points over a section of plain tucked silk which runs all round the bodice, below it is a full portion of figured silk. The sleeves are of alternate bands of tucking and silk. The skirt is ornamented with three inset bands of plain silk tucked.

The pattern of this dress costs twenty cents.

No. 115. Greenaway dress falling full from the yoke line which is outlined by an ornamental bertha of lace; a band of the same is placed around the lower edge.

LADIES' SILK WAISTS

(*Described on this page.*)

The pattern of this dress costs twenty cents.

No. 116. Piqué dress in blue and white stripes. Bertha of plain white with three narrow bands of dark blue around the edges. Skirt perfectly plain, slightly gored and gathered where it is joined to the waist without any belt.

The pattern of this dress costs twenty cents.

No. 117. Challie dress of white with chiné figure in blue and black. Square yoke outlined with a band of black velvet with yellow lace on each side. Sleeve with handing band of velvet ending in a bow. Plain full skirt.

The pattern of this dress costs twenty cents.

LADIES' SILK WAISTS.

(*Illustrated on this page.*)

No. 103. Charming dressy waist of foulard silk. It is cut with the back plain except for a small group of tucks, the same continuing around the front. This opens over a deep chemisette outlined by a broad collar, tucked almost to the edge which hangs loosely. The sleeve is of Bishop design and is finished with a tucked cuff. It also has a tucked cap at the shoulder.

The pattern of this waist costs twenty cents.

No. 104. Charming bodice of taffetas silk. The front has a yoke and vest in one piece of lace; over this come the side portions of silk which are caught on the bosom with a rosette, the upper portion falling back in points. In the back one side crosses over the other, displaying a deep yoke of lace. The sleeves end at the elbow with a turn back cuff below which they are of lace.

The pattern of this waist costs twenty cents.

No. 105. Taffetas waist, plain back corded vertically, front also corded open near the throat over a chemisette of lace, the revers turning back very sharply; below the bust line a small insertion of crosswise tucking with a stitched band on either side of it and large buttons further ornamenting it. Sleeves close fitting ending under a narrow cuff.

The pattern of this waist costs twenty cents.

THE ART OF WALKING.

BEAUTY, rich dress, and a graceful carriage go to make up the attractive woman. The first is a gift of Nature, the second is a fortuitous circumstance, but the third is within the power of every woman.

It is a notable fact that the majority of women walk badly; in fact, some women do not walk at all—they simply waddle. The fault is not confined to one class of society. Poor women walk badly because of their foot-wear, which is either heavy and clumsy, or badly fitting. Women of a higher rank are often guilty of compressing waist or feet in corsets or boots of too small a size, and easy walking is impossible unless there is physical comfort.

Again, many believe that there is no such thing as an "art" of walking, and so never strive by practice to become graceful walkers. True, the most graceful women walkers, the Irish and Andalusian peasant women, have had no lessons in the art, but they lead simple, healthy, open-air lives. They wear no shoes, and they are accustomed from childhood to carry heavy loads balanced on their heads.

It is surely worth while to spend a little time each day in trying to acquire a graceful carriage.

LADIES' FOULARD DRESSES.

(*Described on page 7.*)

LADIES' PROMENADE TOILETTES.

(*Described on page 10.*)

Pictorial Review

Children's Dresses.

(*Described on pages 10 and 11.*)

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SUMMER SHIRT WAISTS

WHEN this season opened the general grief was great that the shirt-waist had degenerated into a waist, and was to be relegated to the background. But now that summer is here and at her hottest, what do we see? Nine out of ten—yes, even ninety-nine out of a hundred women whom one meets upon the street—wear the despised shirt-waist. It is true that it is not as it was in the past, but what it has lost in trimness it has gained in daintiness. The stiff shirt cuff and the ugly shirt sleeve are still seen, but they are on the inexpensive shirt-waists reserved exclusively for utility wear; all others have the closely fitting sleeve ending in a soft little affair called by courtesy a cuff.

The bands of ribbon and insertion which were so popular early in the season are now rarely seen. They were so overdone in cheap grades that those who had not bought them fought shy of them, and those who had and could afford to lay them aside did so. One clever woman who had a beauty of deep old rose and écru lace bands cut it off some five inches above the waist and made an upper portion of all-over écru lace, and a lower portion of old rose taffetas, and combined these with the two sections of the original garment. The idea was good, but it was expensive, and made the shirts a little more similar than was absolutely desirable.

The more transparent the latter day shirt-waist the better; no material is too sheer. For some unknown reason organdie is not used at all, but lawn of every grade, dimity that can be read through, lace and embroidery are all pressed into service.

This fancy for delicate fabrics necessitates fine workmanship, and this, of course, makes shirt-waists high priced. It is difficult this year to find anything wearable for less than three dollars, and the more ordinary price is six, while twelve and fifteen are by no means unheard of.

There is only one color for a stylish shirt-waist to-day, and that is white. For work colored shirt-waists are neater and more economical, but the well dressed woman shuns all but white.

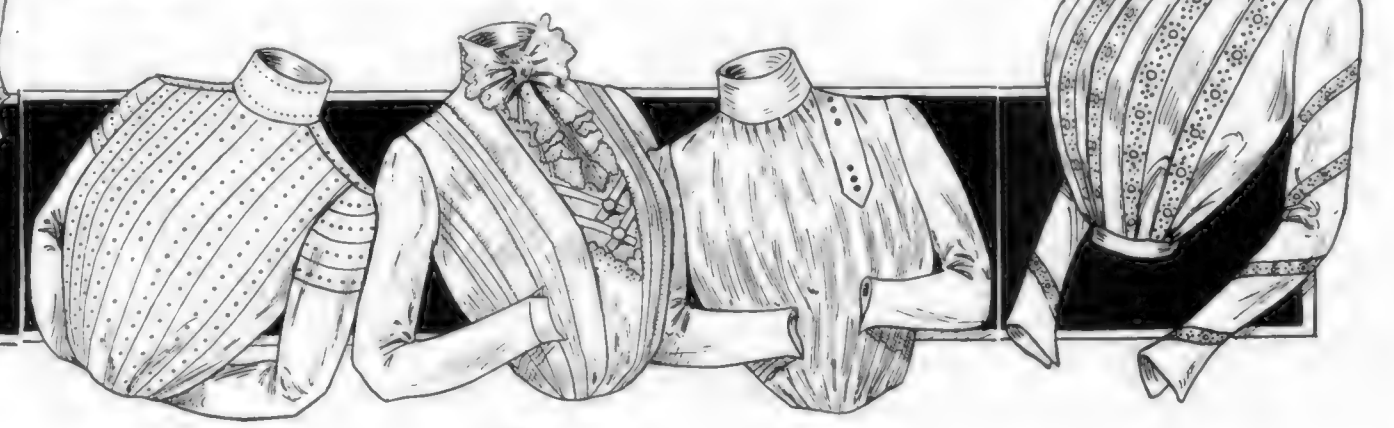
As tidiness was the distinguishing feature of last year's shirt-waist girl so frou-frou is the main characteristic of this. It furnishes a beautiful excuse for the use of stocks of many varieties. These have a beauty all their own. The soft Liberty satins passed twice around the neck and ending under a couple of fancy pins are the simplest; the collars made of surah or taffetas and having bows and long ends, sometimes with lace motifs inserted in them, occupy a middle ground, having some claims to being serviceable, and beyond these are the dainty creations of chiffon, of lace, of embroidery, of all three combined, which literally make the feminine mouth water. These things do not encourage economy, but they certainly keep money in circulation.

Our illustrations were sketched mainly from models actually seen in the principal stores of New York; one or two were sent to us by our representative in Paris, and one hails from London. All were selected because they were above all practical, and it will be seen that the majority are as suitable for silk as for wash material.

* * *

The backs of nearly all the newest models are tucked in groups from the neck to the waist, and the tucks are brought down straight in a manner most unbecoming to the figure, causing the waist to look large. No matter what trimming is used on the front of the waist it is not continued to the back, unless in the case of hemstitching, tucks and insertions. All edgings, plastrons, bands, revers and similar effects are confined to the front.

Be sure to watch for our September number. It will be enlarged by several pages and will contain the opening chapters of a serial story.



THE HOME DRESSMAKER

CONDUCTED BY FELISE.

SUMMER is scarcely a season for dressmaking, although a certain amount of it is necessary at all times. With a view to providing work for the woman who is fond of needlework but likes to have her labors useful as well as ornamental, we give the pattern of a very novel and pretty apron, which may be made in a wide variety of materials. In addition to this model we give a design for remodelling a skirt or for making a new one of two materials.

To begin with the apron: Baptiste is an excellent material if something washable be desired, and lace and embroidery will make suitable trimmings. For an apron that is not to be washed Liberty satin with velvet will make up handsomely. The skirt of the apron is shaped and laid in five plaits, narrow at the top and wider at the bottom, one plait is directly in the middle of the front. The bib is in keeping, cut with three plaits, one being in the centre.

Under each of the plaits of the apron at distances of 12 centimetres (4¾ inches), buttonholes are made and No. 9 ribbon passed through them, ending in large choux at the side. The bib is trimmed in the same manner and two choux are placed at the corners, where it is fastened to the dress. The straight belt is of the apron material.

To make the apron, Fig. 1.—Draw a rectangle A B C D, 74 centimetres (29⅜ in.) high, and 58 centimetres (23 inches) wide. Measure 23 centimetres (9⅛ inches) from A to B, and mark the point E, 5½ centimetres (2¼ inches) from A towards C, mark the point F; join the points E and F by a slightly concave line; 15 centimetres (6 inches) from D towards B mark G; join E and G by a straight line and C and G by a slightly convex line.

To make the bib, Fig. 2.—Draw a rectangle A B C D, 22 centimetres (8¾ in.) high and 18 centimetres (7¼ inches) wide; 4 centimetres (1⅝ inches) from B towards D mark E; join E and A by a slightly convex line: 8 centimetres (3¼ inches) from D towards C mark F; join E and F by a straight line; 2½ centimetres (1 inch) from C towards A mark G; join F and G by a slightly concave line.

Once this diagram is drawn the making of the apron is a simple matter.

The skirt shown is intended primarily for remodelling. The breadths should be allowed an even proportion of the waist measure, and should have a like proportion of the desired width of the skirt at the point where the flounce joins it. Small cordings between the breadths will improve the general appearance, more especially if in contrasting color. The circular flounce should be very little wider at its lower edge than at its upper, and its main curve should be towards the back.

This skirt can be very dressy if due attention is paid to the combination of materials and judgment used in the selection of a waist. Our illustration of the completed garment will give a good idea of its possibilities.

FIG. IV.

NOTES.

There are certain points which must be borne in mind by the home dressmaker if she would be successful.

The effect of a garment depends more upon the details than upon cut, fit or finish. It is all the little changes of fashion that give the cachet of style to waist or skirt.

The sleeve is a point which must always be well looked after. One feature of the present sleeve is its freedom from epaulettes. The effect is obtained by means of Berthas which surround the shoulders, and the sleeveless bolero is also cut with extensions in epaulette form. When this species of adornment is used the sleeve is generally quite plain or simply has a few tucks at the top.

A favorite arrangement for the sleeves of dinner gowns and other dresses only semi-décolleté is to leave the arm exposed just below the shoulder. The same idea is used in other gowns, a soft full piece of contrasting material replacing the bare arm and ordinarily being accompanied by a similar piece of fullness below the elbow. Sometimes ornamental ribbons or straps trim the edges.

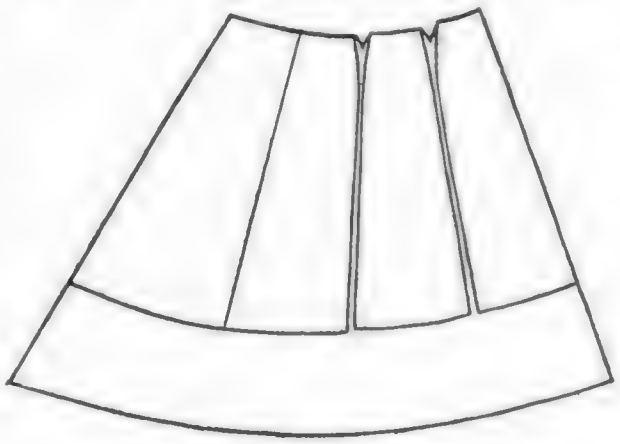


FIG. V.

Collars are of considerable importance both on blouses and bodices. They are usually made entirely separate, and are much stiffened and wired. A very pretty new stock is straight across the back, a little higher near the ears and slopes away in front where it does not meet by quite two inches. A long soft scarf is attached to each side and tied in a small bow, which fills out the gap, the long ends floating over the bosom. Another stock has a handkerchief drapery hanging from it in front. Many stitched and corded stocks have soft points turning down at the sides, little designs of lace being let into the corners and also into the ends of the ties.

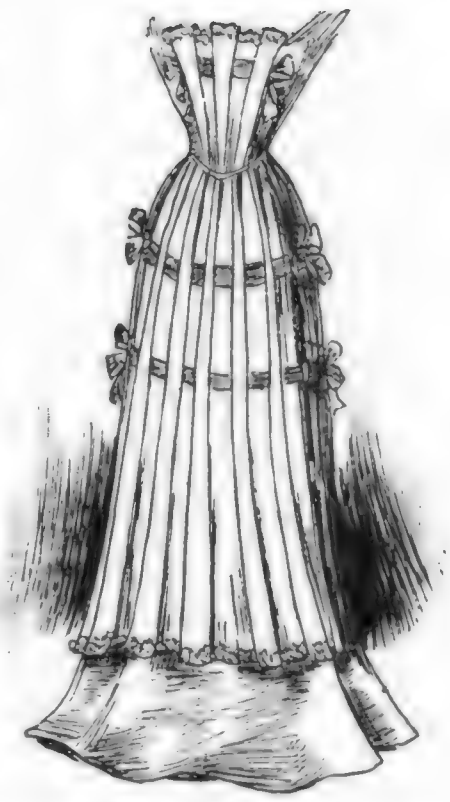


FIG. III.

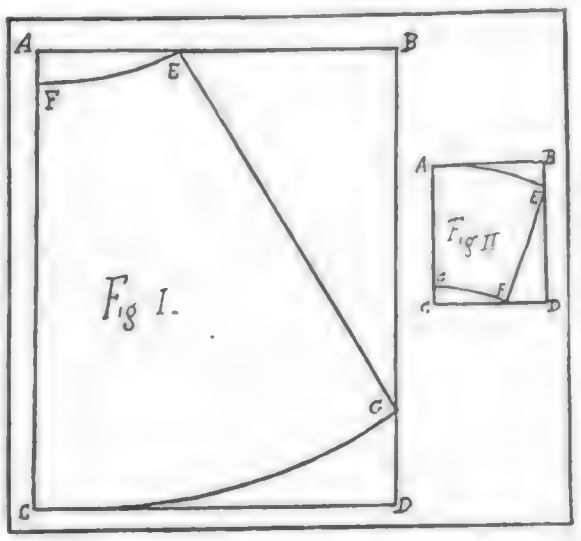
HOBBIES OF ACTRESSES.

Most members of "the" profession indulge in some hobby, and not a few of the leading ladies are particularly superstitious. Mrs. Brown-Potter has collected treasures from the many lands she has visited, and has a number of silver souvenir spoons, each one bought in a different town where she has played. She dreads the number of thirteen, considering it distinctly unlucky to her.

Miss Violet Lloyd has a variety of silver objects, mostly ornaments for the dressing table; these she acquired during a professional visit here, and each article is engraved with the name of the town whence it comes and bears the flower after which she is named.

Miss Lily Hanbury, too, is an ardent silver collector, and one table in her pretty drawing-room has among other things a tiny silver engraved coffee pot, a quivering silver fish, old-fashioned silver candle snuffers, a wee silver thimble rescued from a Christmas plum pudding, and similar gewgaws.

Miss Julia Nielsen is a judge of old furniture and old world knick-knacks, with which her home is rich.



Stage Happenings.

MISS MAUD FEALY has been engaged by Mr. William Gillette to play the leading part in Sherlock Holmes next season. Miss Fealy has been on the stage since she was five years old, if report speaks true, and she has given every evidence of talent.

* * *

THE authorized version of Quo Vadis has been purchased by Mr. Whitney, proprietor of the production as given at the New Theatre, New York City, it is said that he paid a large price for it.

* * *

LUCIA MOORE replaced Miss Maude Fealy for an entire week at the New York Theatre, playing the part of Eunice with great tenderness and feeling. Miss Moore has already played four parts in this one play during the present season.

* * *

EDWARD HARRIGAN is to reappear next season in Old Lavender. This is one of his most appealing parts, and is sure to be warmly welcomed. One of the new scenes being painted especially for this production shows a recreation pier and a part of the North River that has never been painted for stage purposes before.

* * *

CHAUNCEY OLCOTT and Augustus Pitou are among the new recruits to the town founded by Joseph and C. B. Jefferson at Hobe Sound, Fla.

* * *

MORTON TAVARES, one of the old-time actors of New York, died lately at the Public Hospital in Kingston, Jamaica. Mr. Tavares was seventy-nine years old, and had played with E. L. Davenport, Crisp, Dion Boucicault and John Brougham. In his latter years he was almost totally blind from cataract and well-nigh destitute and friendless.

* * *

MISS GERTRUDE ELLIOTT, the beautiful sister of Maxine Elliott, is playing with Forbes Robertson in For the Crown, Hamlet, and other plays through the English provinces.

* * *

MISS DELLA FOX is resting at her home in St. Louis, having been released from the Sanitarium at Astoria with her reason and general health completely restored. Miss Fox has much to be thankful for, and says things that will be a warning to other pretty girls who are tempted to go the pace that kills.

* * *

MISS ELEANOR BROADFOOT, who sang minor parts with the Maurice Grau Grand Opera Co. last winter in New York, is singing the parts of The Gypsy in The Bohemian Girl and Azucena in Il Trovatore with the Castle Square Opera Co. during its present season at Manhattan Beach.

* * *

MR. STUART ROBSON is writing a series of articles for a popular magazine. He calls his papers "Fifty Years' Memories," and in the first quaintly relates his experience as a page in Congress shortly before the Civil War. Anyone who has known Mr. Robson needs not be told how inimitably quaint are his anecdotes not only in the matter but in the manner of their telling and all such will greedily read his entertaining reminiscences.

* * *

MISS CISSIE LOFTUS is again in England. She has had a very successful season, having played in high comedy, comic opera and vaudeville as well as appearing in certain Shakespearean roles. During the coming season she will play in her usual style, but after that she is to devote all her energies to the legitimate drama, and if we may make a prediction founded upon her performance of Viola in Twelfth Night, when handicapped by an indifferent company she yet gave a performance which was a perfect gem, she will be among the actresses of the future.

* * *

MISS ROSE COGHLAN will appear in vaudeville next season. She has signed contracts with Hyde's Comedians, and opens in Baltimore early in September. Miss Coghlan is an artist and will not be able to hide gifts even in the unpromising field of vaudeville.. Just what she will do we cannot yet learn.

* * *

MR. MAURICE BARRYMORE, father of the charming young lady whose portrait appears on this page, is also to appear again in vaudeville. As is well known he has heretofore given a very clever sketch entitled A Man of the World, and he will continue this, adding for certain houses a monologue.

* * *

SAPPHO, poor, much abused Sappho, is having a short run at Atlantic City. Miss Linden plays the title role, being supported (literally) by Mr. Frank Landor as Jean and Miss Adele Dossert as Divonne.

* * *

LOUISIANA is for justice to the public and to the manager as is proved by two bills recently introduced into the State Legislature. One of these makes it a misdemeanor for the manager of a theatre or circus to make false representations in advertising. Oh, for such a bill in New York, where tickets are bought in advance for Grand Opera and Traviata with some pleasing relic substituted for The Huguenots with a star cast. The bill is to punish persons publishing or performing the plays or musical compositions of others without permission even if such works are not copyrighted.

* * *

MISS MARY HAMPTON, who has been with Frohman's companies, will be one of the leading ladies of the American Theatre Stock Co. this fall.

THE HOUSEWIFE

FROM a correspondent comes the plaint that "the women's magazines seem full of expensive schemes by which poor girls may make their rooms luxurious, but that none of them offer any suggestions which will help a girl who has some money to spend. Of course," she concludes pathetically, "it must be awfully nice to be able to turn a bandbox into a bureau and to make packing boxes a sofa by day and a bed by night, but when one can afford to buy a bureau and a bed, and even a sofa, it's hard not to have any helpful suggestions." The writer of this letter has already received and thankfully acknowledged a reply through the post, but as there are doubtless numerous others in the same predicament, we hope to help them by a hint along the same lines.

In furnishing a house it is not necessary to keep rigidly to a fixed amount for each room. A general idea once obtained, it is possible to save in one place the extra dollar spent in another. When only a single room is to be furnished the matter assumes a different aspect. With a set sum in hand the first consideration is the various articles to be bought. There are always the necessary ones, a bed, a bureau, a washstand—if there is not running water in the room—a wardrobe, if there is no closet. Then come the half necessary and very desirable luxuries, a chiffonier, a duchesse or dressing table, a couch, a rocking or easy chair, a night table, rugs and draperies.

There is a wide difference of opinion as to the most desirable bed, wood or metal. From the writer's standpoint, a metal bed is preferable to a cheap wooden one, but a nice wooden bed has far more elegance than the finest of brass or iron. An acquaintance of ours has a bed of silver and mother of pearl, but we are not writing for millionaires. Birch and bird's-eye maple are the prettiest light woods, and white enamel painted sets are also pretty and inexpensive. For our ideal room, however, we have selected mahogany as the most effective and the most durable. The bed is broad and low, with a narrow inlaid line of satin wood. A box spring is worth three of any other kind, and is not more apt to harbor moths or other insects if kept ordinarily clean. Over this should be a good hair mattress, not too thick, nor too tightly made. No expense should be spared on spring or mattress, as these are essential to undisturbed repose and only by such means can sleep fulfil her mission as "Nature's sweet restorer."

Of course, bureau, dressing table and other large pieces of furniture must be of the same material as the bed, and pretty combination pieces, such as we have shown can be obtained for very little more than the regular wardrobe, etc., seen everywhere.

It is by means of the odds and ends that variety is obtained, and couch, chairs, tables, small armoires, and the like, may be of fancy woods and combinations, a little vernis-Martin being effective and brightening.

Rugs and draperies must, naturally, depend chiefly upon the walls. A bedroom should always be, of course, a reposeful shade, green and certain shades of blue being most restful. Instead of paper, burlaps or linen is to be preferred. Both these are so prepared that they may be wiped off with a damp cloth without harm.

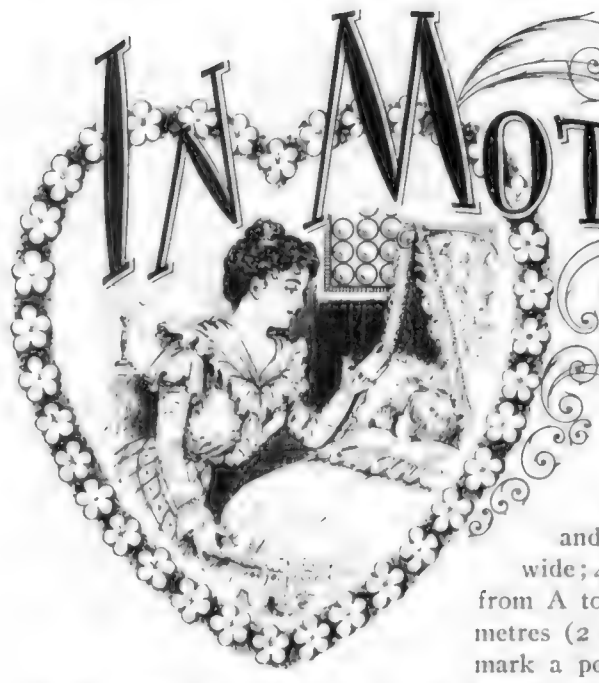
In summer no heavy draperies should be used. They are warm looking and unnecessary, besides holding dust and keeping out air. Lace or dotted swiss curtains are usually enough, but if not there are pretty striped and figured transparencies which give the finishing touch.

A novelty in bed-spreads is the pretty, chintz-like article with flowers in garlands or semées all over the surface. Torchon or Medici lace in two and four-inch widths trims the edges.

AN IDEAL BEDROOM.

MILDRED MOORE.

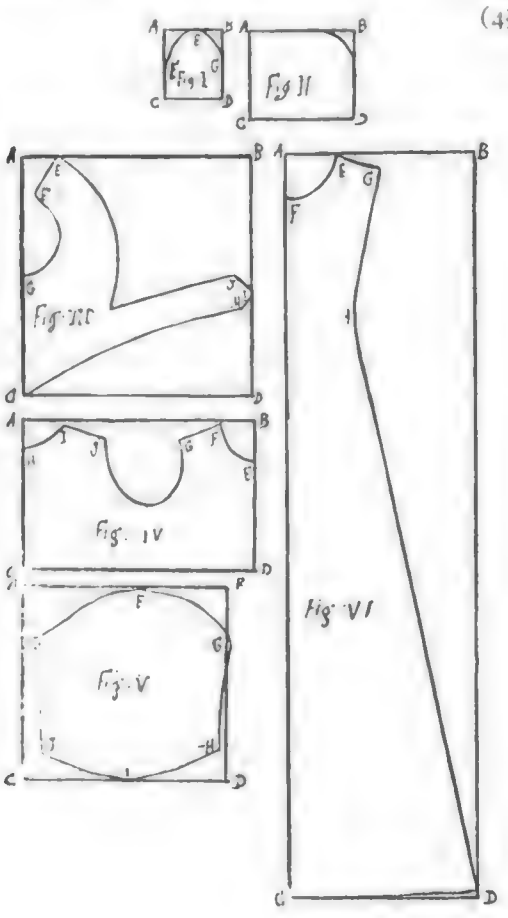
IN MOTHERLAND



AS requests have come to us from many sources for patterns of infants's dresses we give herewith a very pretty model of an infant's baptismal robe, big and cap, with diagrams and full directions for cutting. We give measurements in both centimetres and inches, recommending the former as being much more accurate.

Fig. I.—Entire round portion of cap. Draw a rectangle A B C D 9 centimetres (3⅜ inches) high and 8 centimetres (3⅛ inches) wide. At a point 4 centimetres (1⅝ inches) from A towards B place the point E; the same distance from A towards C place F; 4 centimetres (1⅝ inches) from B towards D place G. Join F and G by a convex line passing through E.

Fig. II.—Half the remainder of cap. Draw a rectangle A B C D, 12 centimetres (4⅞ inches) high and 14 centimetres (5⅝ inches) wide. 5 centimetres (2 inches) from B towards D place E; 4 centimetres (1⅝ inches) from B to A place F; join E



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by a con
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Fig. III.—Half the bib. Draw rectangle A B C D 32 centimetres (12¾ inches) high and 31 centimetres (12¼ in.) wide; 4 centimetres (1½ inches) from A toward B mark E; 5 centimetres (2 inches) from A towards C mark a point and 1 centimetre (½ inch) farther in the rectangle mark F. Join E and F by a straight line; 16 centimetres (6⅛ inches) from A towards C place G; join G to F by a concave line 3½ centimetres (1½ inches) inside the rectangle at its greatest distance; 12 centimetres (4¾ inches) from D toward B place a point; 1½ centimetres (¾ inch) inward from this point mark H; join C and H by a slightly concave line; 14 centimetres (5⅝ inches) from D towards B mark I; join H and I by a straight line; 16 centimetres (6⅜ inches from B towards D mark a point and 2 centimetres inside from this mark J; join J and I by a straight line. Measure 10½ centimetres (4¼ inches) from C to D and place a point; raise this point on a straight line 12 centimetres (4¾ inches) and join it to E by a convex line 14½ centimetres (5⅞ inches) to the right of the line A C at the point of its greatest curvature. Join the inner point and J by a slightly concave line.

Fig. IV.—Waist of the dress. Draw a rectangle A B C D 32 centimetres (12¾ inches) wide and 20 centimetres (8 inches) high; 5 centimetres (2 inches) from B towards D place E; the same distance from B towards A place F; join E and F by a concave line 1½ centimetres (⅝ inch) at its greatest distance to the right of the line A C; 11 centimetres (4⅜ inches) from B towards A mark a point, 2 centimetres (1¾ inches) below it mark G; join F and G by a straight line; 3½ centimetres (1¼ inches) from A towards C place H; 5½ centimetres (2⅛ inches) from A towards B mark a point and ½ centimetre (⅛ inch) below it mark I; join H and I by concave line extending 1 centimetre (⅜ inch) from the perpendicular; 11 centimetres (4⅜ inches) from A toward B place a point and 2½ centimetres (1 inch) below it mark J; join J and G by a concave line extending 9 centimetres (3½ inches) from the perpendicular.

Fig. V.—The sleeve. Draw a rectangle A B C D, 27 centimetres (10¾ inches) high and 28 centimetres (11 inches) wide; 15 centimetres (6 inches) from A towards B mark E; 7 centimetres (2¾ inches) from A towards C mark F; join F and E by a concave line extending 2 centimetres (¾ inch) from the perpendicular. 7 centimetres (2¾ inches) from B towards D place G; join E and G by a convex line 2 centimetres (¾ inch) out of the perpendicular. 3 centimetres (1¼ inches) from D towards B place a point, move this inward 1½ centimetres (⅝ inch) and mark H; join H and G by a slightly concave line. 14 centimetres from D towards C mark I; 3 centimetres (1¼ inches) from C towards A place a point, measure inward from it 3 centimetres (1¼ inches) and mark J; join J and H by a convex line touching I and J to F by a slightly concave line.

Fig. VI.—Front of the dress.—Draw a rectangle A B C D, 100 centimetres (39½ inches) high and 25 centimetres (10 inches) wide; 6 centimetres (2⅜ inches) from A towards B mark E: the same distance from A towards C mark F; join E and F by a concave line extending 2 centimetres (¾ inch) out of the perpendicular. 12 centimetres (4¾ inches from A towards B mark a point, carry this inward 2 centimetres (¾ inch) and mark G. 20 centimetres (8 inches) from A towards C place a point; carry it inward 8 centimetres (3⅛ inches) and mark H; join G and H by a slightly concave line and H and D by a slightly convex one.

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THE HAIR.

(*Concluded.*)

IN most cases loss of hair is due to the diseases caused by a disordered condition of the nervous system or a defective circulation of blood in the scalp, or both. It is plain, therefore, that the application of a stimulating wash to the scalp will not suffice. The first effort must be to tone up the system in general, and then local applications will have some effect.

Massage is extremely beneficial to the scalp, and should always follow a shampoo. This latter operation should not be too frequent. More harm is done by too much washing than by too little, and much premature grayness can be directly ascribed to this cause.

The lavish use of ammonia, borax, soda and common soap is a great mistake. A little ammonia or borax, when the hair is greasy or when hard water is used, is a good thing, but caution should be exercised in the matter of quantity.

For all kinds of hair there is no better shampoo than the yoke of an egg, and a teaspoonful of ammonia mixed with a quart of warm, soft water. This is especially desirable for blonde hair. The common barber's shampoo is made of 1 oz. carbonate of potassa; ¾ oz. powdered borax; one quart soft water.

There are washes intended merely for cleansing hair and scalp, and should be applied after first wetting the head thoroughly with warm water. Where dandruff is present there is no better wash than the following: Two drachms borax; one drachm each of sesqui-carbonate of ammonia and sulphuric ether; two ounces rectified spirits of wine; twelve ounces rose water. This lotion should be rubbed into the scalp until a good lather is produced; then it should be rinsed off with plenty of warm water. At first, it should be used once a weeek; then, when the dandruff has disappeared, every three or four weeks will suffice. Another wash which is very efficacious in removing dandruff is composed of one part each of glycerine, chlorate of potassium, borax and spirits of camphor, and twenty-five parts water. This should be rubbed thoroughly into the scalp every night, and once a week the head should be washed with Castile soap and water.

No wash is as good a remedy for dandruff as an ointment which penetrates to the hair follicle, and not only cures the disease, but removes the cause. One of the best of these ointments is composed of one drachm precipitated sulphur; ten drops carbolic acid; one ounce benzoated lard. This should be applied every night for a fortnight, the head being thoroughly shampooed and dried before the first application and after the last. Another anti-dandruff pomade is composed of one drachm precipitated sulphur; two drachms castor oil; four drachms each of cocoanut oil and lanoline. It should be applied every night and the hair washed three times a week.

Following any application intended to cure dandruff, a tonic should be used, and there are several good ones sold under fancy names and at high prices which may be easily mixed at home or at a reasonable price by any good druggist. One of these has for its ingredients two drachms tincture of quinine; two drachms tincture jaborandi; one-half ounce tincture cantharides; two drachms castor oil; six ounces bay rum. Rub thoroughly into the roots of the hair every night. One of the very best hair tonics, famous as Erasmus Wilson's hair wash, is made as follows: Take eight ounces strong cologne; one ounce tincture cantharides; one-half oz. each of oil of lavender and oil of rosemary, mix and apply.

Gray hair is one of woman's commonest miseries, giving a look of age to all but very young faces. It is caused by a lack of coloring matter in the blood, and can often be prevented or arrested by a good tonic for the health generally. Blaud's iron pills are excellent for this purpose The dose at first should be one pill three times daily, increasing gradually until three pills are taken three times daily. For local application a good pilocarpine lotion is desirable. An excellent one is composed of pilocarpine hydrochlorate, 6 grains; tincture of jaborandi, 4 drachms; spirit of rosemary, 2 drachms; vaseline oil, 4 ozs.; rectified spirits, 4 ozs. Rub this thoroughly into the scalp every night.

CORRESPONDENCE.

VIOLET.—A good face lotion for keeping the skin white and in good condition may be made from the following recipe: Distilled witch hazel, 3 ozs.; prepared cucumber juice, 3 ozs.; French rosewater, 1½ ozs.; essence of white rose, 1½ ozs.; glycerine of borax, 1 oz.; oxide of zinc., ½ oz.; simple tincture of benzoin, ½ oz. Apply twice a day after washing the face.

NANON.—The bandelettes of Dr. Dys will remove wrinkles from any part of the face or neck if applied in time. Full instructions for use are sent with them. They can be obtained only of V. Darsy, 129 East 26th St., New York. Yes, you can have a personal consultation there.

VANITY.—It is, of course, not unusual for the hair to begin to grow grey at your age, and as it is scarcely premature greyness, I am afraid your only course is to use a color regenerator. Use the following emollient preparation for massaging the face. Rub along—not across—the lines, and although the pressure should be firm, it should be very gentle:—White wax, 1 ounce; spermaceti, 1 ounce; lanoline, 2 ounces; sweet almond oil, 4 ounces; cocoanut oil, 2 ounces; simple tincture of benzoin, 3 drops; orangeflower water, 2 ounces. Melt the first five ingredients together. Take off the fire, and beat till nearly cold, adding the simple tincture of benzoin slowly, drop by drop, and lastly the orangeflower water. It would be best to have it put up by a druggist.

AGONY.—Bathe the feet every night, just before getting into bed, with hot water, with about a tablespoonful of salt in it. Wear merino or woollen stockings, and rub the insides of the soles of the stockings with curd soap before putting them on. Powder the feet with boracic acid powder. If you carefully follow these instructions, I think you will find that you will obtain great relief. Do not wear very thin soles to your boots, although they should not, of course, be of heavy make. GLADYS GREY.

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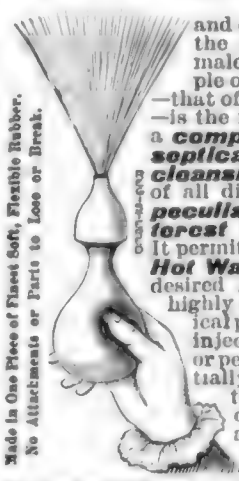

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AT THE PARIS EXPOSITION

VISITORS to the Exposition are of two opinions. All agree that everything is in a lamentable condition of unreadiness, and some grumble about the bales, boxes, etc., etc., that are strewn here, there and everywhere, but by far the greater number consider that what is ready for examination amply repays them for any disappointment over what is not. Of course, with at least five years in which to make ready, the state of semi-chaos that prevailed during the opening months is inexcusable, but at the same time whoever determines to make the best of things will find plenty to admire.

Entering the grounds by the principal gateway, from the Place de la Concorde, one proceeds along the river to the Pont Alexandre III. On the way one passes exhibits of sculpture and horticulture, the latter principally under glass. It is best not to cross the river yet, but to continue along the same quay north of the Seine, as far as the footbridge over the entrance to the Pont des Invalides. Between the Pont Alexandre III. and the Pont des Invalides are the finest of the horticultural exhibits, the City of Paris having erected palmariums and laid out the beds beneath their roofs with hothouse flowers of the season, making a most brilliant display.

Crossing the Avenue d'Antin by the footbridge, one arrives at what is, this year, particularly among Parisians, the favorite evening resort. It is called the rue de Paris, and runs parallel with the rue des Nations, with the river between. In this rue de Paris are a number of small theatres, casinos and such like, making it a sort of glorified *foire de Neuilly*. There has recently been an outcry in the better-class French press against the proprietors of these various booths of entertainment on the score of license and want of decency. As a matter of fact, they are rather dull, nearly all of them containing what they style American bars, and there are several restaurants. The music heard in this street is of the loud order rather than classic! All charge extra for what is seen or heard inside their walls, and more than one are what the French call *fumisteries*. Loie Fuller represents America in her dancing saloon, and Topsy Turvy House is said to belong to English proprietors. In this latter there is really nothing extraordinary, and it is certainly expensive at the entrance price charged.

Arriving at the Place de l'Alma, we cross the Pont of the same name by a footbridge at the side, where, turning back on the south side of the Seine, we enter the rue des Nations. The interiors of these national pavilions are all of them of extreme interest. They should be taken in rotation and none of them omitted, for, without doubt, the rue des Nations is the finest part of the Exhibition. If the exterior of the British Manor House is plain, the inside will delight everyone. It contains a selection of paintings, principally of the English school of portraiture of the time of Romney and Gainsborough; a collection of china lent by the Royal Worcestershire porcelain factory, a small collection of very fine mezzotints of the John Raphael Smith period, and furniture in keeping with the Manor House, supplied by various British firms. There has been considerable difficulty up to now in gaining admission, for the priceless treasures are not considered safe if there be many visitors in the building, and only those furnished with special tickets are admitted. There is not one of these national buildings which should be lightly passed over, while there are many other parts of the Exhibition which the non-specialist really need not enter.

Continuing in the same direction, we reach the Esplanade des Invalides, at one end of which stands, as ever, the tomb of Napoleon, the deep gray tone of the stonework of which strangely contrasts with the brilliancy of the new palaces on each side of the Esplanade. These buildings on the Esplanade are a marvel of magnificent decorative architecture, and the exterior frescoes are works of art of the highest order. The palaces are devoted largely to decoration, furniture and all things connected with the domestic dwellings of France and other nations.

Turning one's steps to the Trocadéro, one finds the palace much as it was before, but the gounds are this year almost exclusively given over to colonial exhibits, one side being occupied almost exclusively by the French. The Trocadéro is in a sense the most varied part of the exhibition. It is less wearisome, for all the pavilions are surrounded by gardens, the Chinese and Japanese being especially pretty. The English colonies and Canada—which is a "Dominion" and will not be classified with the English colonies—have many of them quite satisfactory displays, though the majority of the British visitors consume the bulk of their time in drinking tea in the saloons of the Ceylon and Indian pavilions, and not in regarding the exhibits; and one may say that all the English visitors to the Exhibition may be found at one time or another in this charming corner of the Trocadéro.

On the other side of the main avenue the French colonies make a brave show. Some of the temples and pagodas, and particularly the Tunisian market and Algerian street, are very quaint and characteristic, while Dahomey, with its native encampment, is a wonderful piece of realism. At the far extreme is one of the largest sideshows of the exbition. It is devoted to Andalusia, and contains a Spanish hippodrome (though there is no bull fighting), where ring exercises and native games are carried on. The fine tower is a replica of the minaret of Cordoba. Algerian and Kabyle native dances may be seen to any extent on the western side of the Trocadéro, but they fail to attract in the same manner as they did at the Exhibition of 1889. In fact, these dancing exhibitions are neither elevating nor amusing.

Crossing the Pont d'Iena, we arrive on the Champ de Mars. On the right hand is the fine exhibition of "Woods, Forests and Sports" shown by France; and on the left, or east, side of the bridge, and extending between the Pont d'Iena and the Pont de l'Alma, are the exhibits of instruments of human destruction, everything connected with the armies and navies of the world, the most striking of which is the great armor-plated building of Creusot, for all the world like an immense Titanic red "toadstool."

Taking the Champ de Mars proper, the immediate surroundings of the Eiffel Tower consist of panoramas, restaurants, and the magnificent Palais de Costume, which may be said to be perhaps the most finished of all the purely retrospective exhibits, and one of the most instructive. The Palais de l'Optique, is a very imposing building containing an enormous telescope. Five minute lectures are delivered in a succession of rooms on optical subjects, with experiments; and a lantern, with an enormously magnifying lense, shows us the moon at the distance of thirty miles, at least so says the lecturer.

A miniature "Venice in Paris," where St. Mark's is turned into a restaurant and the other well-known Venetian features are more or less profaned in a like manner, is crowded into one corner and can be found only with difficulty. There is certainly a canal there, the intricate corners of which require skillful navigation on the part of the half-dozen gondoliers who have come from Venice for that purpose.

The gardens of the Champ de Mars are faced by the stupendous fountain called the Château d'Eau, behind which are the electrical exhibits of various nations, the Salle des Fêtes, which will be a permanent institution in Paris, and is the largest hall of its kind in existence.

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TEA AND COFFEE.

ALTHOUGH the art of making really good tea, coffee and chocolate has of late years made rapid strides towards perfection, there still remains something to be desired. As regards the first mentioned beverage, its concoction is only too often left to the tender mercies of the maids; and alas the process of "wetting" the tea—which means in kitchen parlance the pouring of a few spoonfuls of water on the leaves and leaving the brew to stand for some minutes till all the strength, and unfortunately all the tannin also, is extracted, when the pot is filled up with more water—is still in vogue in that region of the house. No matter how much water is subsequently poured into the pot to weaken the brew, it will retain the bitter, stainy flavor to its last drop. No, it is on very rare occasions only, or it would perhaps be better to say with exceptional servants, that a really good cup of the beverage that should "cheer" ever emanates from a kitchen brew. If one wishes for good tea it must be made in the dining or drawing-room, as the case may be, and it can be done with the smallest modicum of trouble. The brass or silver kettles nowadays are such dainty little affairs, and if the water be brought up just boiling, the making of the tea will occupy about one minute and a half. But the maid should always see that the kettle has been rinsed out with a little boiling water before it is filled up with the bulk of water, which should have just reached boiling point. If carried at once into the dining-room and the spirit lamp immediately lit, the water will boil up again in a few seconds, and should be used at once. The teapot must, of course, be rinsed out with the boiling water, then the tea put in, the quantity depending on the taste and number of the drinkers (but a caddy spoonful for each is a fair average), and the requisite amount of water poured in.

Two to three minutes is absolutely sufficient time to allow the tea to stand on its leaves, and where economy is no object and an extra spoonful or two is of no consideration, a little larger allowance of tea and a shorter one of time is well to be recommended. The second cup is usually a failure, unless perchance the brew was at once poured off the leaves into another, previously well heated, teapot, otherwise the tannin will have asserted itself in a somewhat aggressive manner. Tea is so cheap now that it is hardly worth while using a very inferior quality; indeed, a really good one is cheaper in the end, as it goes farther.

China tea is much approved of by a small section of tea drinkers, and if one can get to like its flavor, it is certainly the least harmful of all, as it never causes indigestion; in this respect, quite unlike the Indian product, which, if unmixed with any other, is by no means safe drinking. Indeed, to many people, Indian tea is absolute poison. The nicest concoction is produced by a judicious blending of the three kinds, China, Ceylon and Indian, the latter in a very small proportion only. But naturally it is only a question of taste, and while one person will drink with relish a strong dark brew of syrupy flavor, another will prefer a lightly-colored delicate decoction. Tea, if of the latter kind, appeals to many palates if, in lieu of milk, a thinly-cut slice of lemon be laid in the cup, and the hot beverage poured on to it; sugar may or may not be added.

If tea be required in large quantities it is best to make it by tying up loosely four or five spoonfuls in a muslin bag, then pouring on it sufficient boiling water to make the requisite amount, the bag containing the tea being taken out after the lapse of two or three minutes. The brew can then be kept hot in an urn or kettle with the spirit lamp. If this plan were generally adopted, even at ordinary afternoon At homes, callers with delicate digestions would not fight shy, as they often do, of the proffered cup, dreading the after effects of tea that has been standing under a cosy deliberately stewing for goodness knows how long.

Now to the subject of coffee. Strange to say, the coffee that figures after luncheon and dinner is usually far better in quality than the matutinal cup, the reason thereof being shrouded in mystery. Coffee is, of course, a far dearer drink than tea, and perhaps that accounts for the very weak and perfectly tasteless liquid one often has to swallow out of politeness to one's host. It is useless to expect good coffee unless a sufficiency of it be allowed for each cup required, and again unless the material used be of good quality. Then much depends on its making, and, like tea, the best result is obtained when the coffee is made in the dining-room. All the same, even a *bonne a tout faire* can be taught to make good coffee if she will take a reasonable amount of care, and *bien entendu*, good material, and no stint of it doled out to her.

Pure Mocha coffee without any chicory adulteration suits the average taste, though a blend of the above with Costa Rica or Java produces good results. If chicory be insisted upon, and some people like it, it should not exceed the proportion of one ounce to one pound of the coffee. The rule of thoroughly heating the vessel in which the coffee is to be made applies as it does to tea; then a heaped tablespoonful of the coffee for a breakfast cup is not too large an allowance, and for each extra cup a slightly diminished addition. Thus for three large cups two tablespoonfuls and a half would be sufficient. A china or tin percolator, china for preference, is as good a coffee making machine as any of the various kinds and descriptions; but it must be kept clean ,of course. After it has been heated with some boiling water which is poured off at once, the coffee is put in, lightly pressed down with the presser, then as much really boiling water as it will absorb poured slowly in. When this has dripped through more water is added, and so on till the requisite quantity has been reached. But the water that is added must always be boiling, and if possible the percolator kept on the stove, or in front of the fire, till the coffee is made. Coffee essence, which can be kept for a day or two if tightly corked, is merely very strong coffee, such as two tablespoonfuls of the coffee and only a quarter of a pint of boiling water poured on. A dessertspoonful of this filled up with boiling milk gives a truly delectable cup of breakfast coffee, which a dessertspoonful of whipped cream renders absolutely perfect. Of course, the coffee essence can be diluted with water in lieu of milk, and only a little of the latter commodity used. In some places on the Continent very strong coffee, served with boiling cream, is in vogue, and truly delicious it is. A great deal of the flavor of the coffee depends, however, on the freshness of the berry—viz., on the length of time that it has been roasted. If possible it should be obtained freshly roasted and freshly ground. To roast the berries oneself requires great care and trouble, but it is quite the best plan to grind each day at home just the required amount of berries.

Coffee made with a suspicion of caramel is liked as an after dinner or luncheon coffee by some people. It is made by putting a couple of tablespoonfuls of lump sugar in a small saucepan, and allowing it to color almost black, without burning. When the coffee, say about four tablespoonfuls, has been put in the heated percolator, add the caramel, and pour on the boiling water.

CHILDREN'S DRESSES.

This summer batiste is much in vogue for little girls. It can be had in white, cream and linen shades, and is so sheer that a colored underslip will show through. Cream and yellow laces may be used as trimmings. Piqué is much in vogue, but it is considerably warmer and therefore less desirable for morning or day wear. When the evenings are cool, however, it is a suitable, but not dressy material.

For girls of ten or twelve shirtwaists are now in style. They are of all materials, but white is preferred, particularly with piqué skirts.

Linen Eton suits are much worn. They are embellished with insertions of cream lace and bias bands of white or colored linen and rows of braid.

Large collars are universal. They are worn on shirt-waists, on gingham and even organdie dresses.

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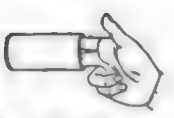
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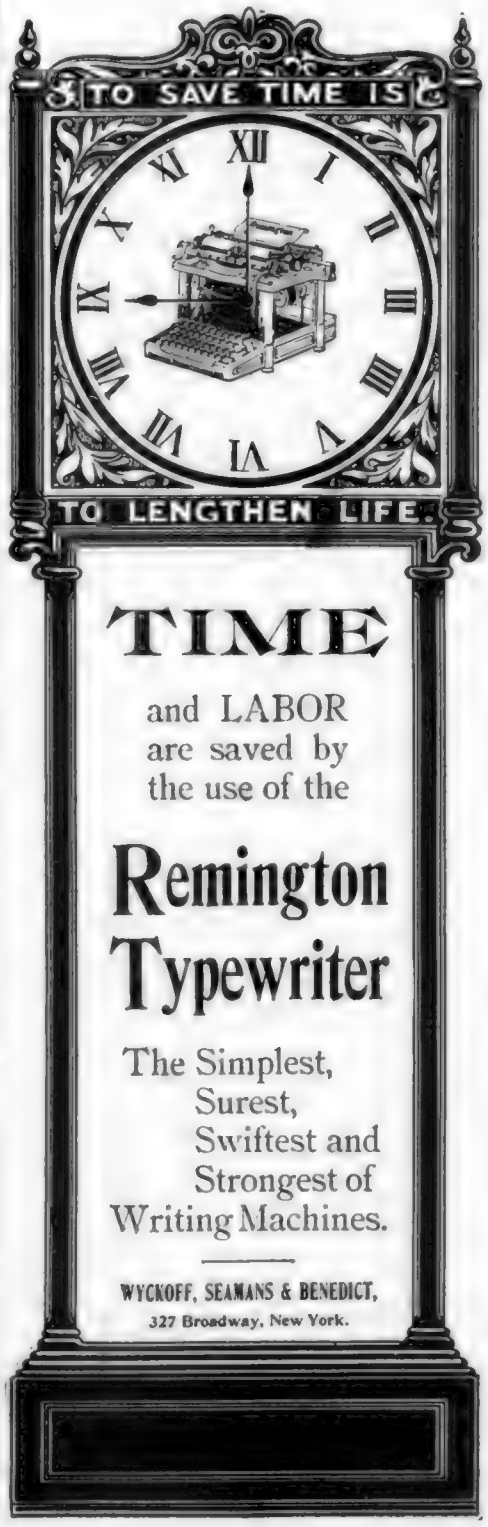

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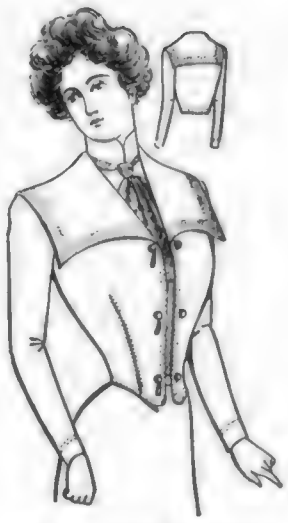

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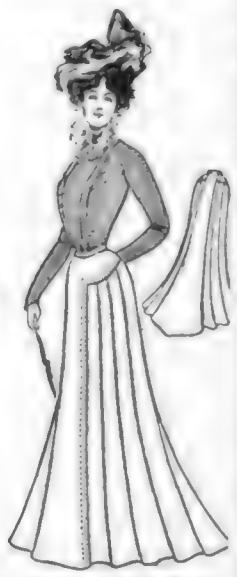

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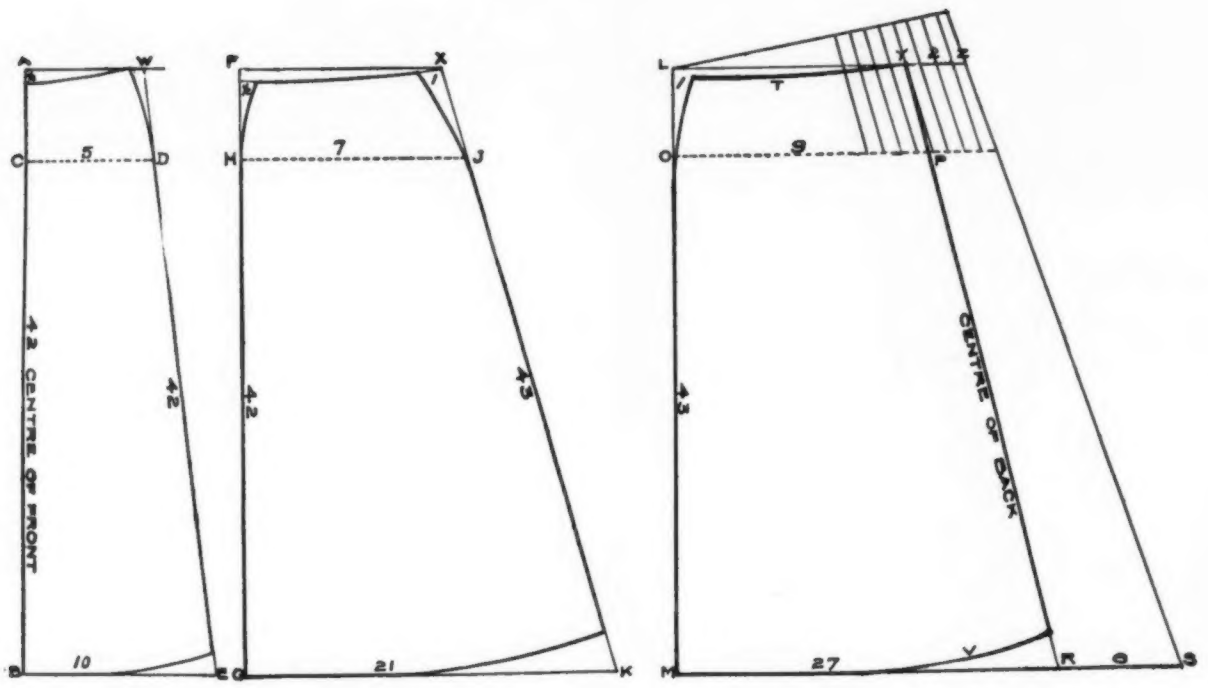
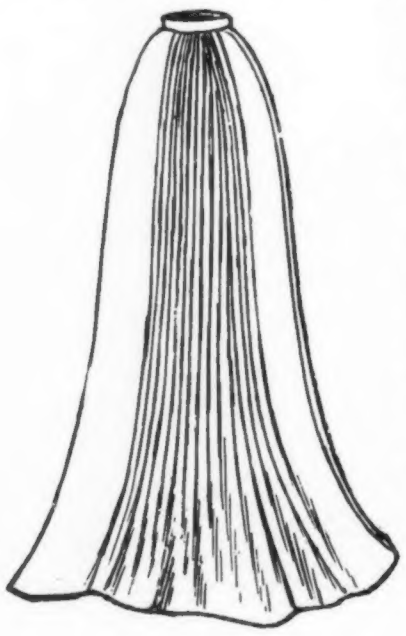


To draft this skirt, we will use the following measures, Waist 24, Hip 42, Front Length 42, Side Length 43, Back Length 43. In drafting this skirt, you must bear in mind that it is a plain tight fitting skirt, and the goods from Y to Z is added extra for tucks. To proportion this skirt, we start with the Hip measure, which is 42 inches. Since we draft only half of the skirt, we will need half of the Hip measure, which is 21 inches, and therefore, need only half of the five gores, which is 2½ gores or three pieces. Remember, we are drafting this to the Hip Measure. Draw line A B 42 inches, front length and square out at A for waist line. It is not particular about the length of this line; make it six or seven inches, then measure down from A five inches, to C, where we apply the Hip Measure. Now we must decide how wide to make the front gore. This is only a matter of taste, you can make it as wide or narrow as you desire.

We will make the front gore five inches wide, so draw a line from C, five inches to D. If you desire the front gore to hang plain at the bottom, do not make it more than twice as wide as it is at the Hip, which would be ten inches. Square out from B ten inches to E. Now draw a straight line from E through D to waist line. Measure from waist line down the length of the skirt, 42 inches, toward E, from there, curve to center of gore at bottom. Measure down from A ¼ to ½ inch and curve toward W. This completes the front gore. Some persons prefer to have either the edge of the second gore, or the dart, when one is used, come right at the fullest part of the Hips. We can locate this point, by measuring from the prominent part of the Hip, on one side across the front to the same place on the opposite Hip, keeping five inches below the Waist. Then taking half of this measure, we will get the distance from the center of the front to the fullest part of the Hip so you can locate the dart, or change the width of the pieces to suit.

To tell how wide to make the second gore, we use this measure that we have just taken from the high part of the hip, across the front to the opposite hip. We will say that measured 24 inches; half the amount would be 12, the distance from the center of the front to the hip. If the front gore covers five inches, the side gore must cover the difference between 12 and 5, which is 7 inches, that you must make the side gore to have the seam come over the hip. Draw straight line from F to G 42 inches, length of skirt. Measure down from F five inches to H, then measure out 7 inches from H to J. The width of this gore at the bottom can be about three times as wide as at the hip. Square out from G 21 inches, to K, draw straight line from K through J to waist line. Measure down the line just drawn toward K, the length required for the side, in this case 43 inches, and from this point curve back to the center of gore at the bottom. Measure down about ¼ inch at top at waist line and curve from F to X. We are now ready to draft the back gore.

Half the Hip Measure was 21 inches; half the front gore and the first side gore covered 12 inches, so the back gore must cover the remainder of the 21 inches; 21 less 12, leaves 9 inches for the back gore. Draw line L M 43 inches long and draw straight line out from L toward Z about 12 inches. Measure down from L five inches to O. Measure out from O nine inches to P. The width of the back gore at the bottom can be about three times the width at the Hip, or 27 inches from M to R. Draw straight line from R through P to line at top. You can measure down from straight line at Y one half inch, and curve to L. Measure from curved line, down toward R the back length, 43 in. and curve to center of gore at bottom. Now add goods for the tucks. Measure from Y. to Z., 2 inches, and from R to S, six inches. Let the goods extend about two in. above Z. Lay the tucks in any width you desire, so that line Z S comes to line Y R, and then cut top off on curved line T. Cut the bottom on line V. This completes half the skirt pattern except the waist line. We now find out how much goods we will have to take out of the waist line. The waist measure was 24 in., but since we are only cutting half the pattern, we will need only half of 24, which is 12. The three pieces must measure 12 inches at the waist. Measure from A to W, from F to X, and from L to Y, add them all together. If they measure 15 in. this is three in. more than necessary, since the three pieces were to measure only 12 inches. This must be taken out in darts. We usually take the largest dart out over the hips. We will take two inches out of the hip seam, by measuring in one inch from X and curve it down to J, and one inch at L, and curve it down to O. Measure in one half inch at F, and curve to H, and one half at W, and curve to D. These tucks, should only run down about five or six in. and then fall in graceful folds as shown at the bottom of this cut. This completes the skirt and if you follow these instructions, you will find it very satisfactory.



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